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#### TO THE EDITOR:

At a dinner given lately by the Sculptors Society to its retiring President, the society was addressed by a prominent artist-decorator on the subject of the relations between the sculptor, the painter and the architect which appears quite apropos at this time.

Since the consensus of opinion among clients in this country seems to be that the architect should control the entire job of doing the building—the construction, sculpture and decorations—the suggestion has been made that for the sake of better results there might be an opportunity to let in the sculptor and the decorator on the ground floor. The sculptor and artist-architect might be of use, with their ideas, and the client would be the gainer. In other words every one to his trade:—the architect being the chief builder and planner of buildings; and the sculptor and painter the adorners. Each profession would then fulfil its function, the calling to which each has dedicated itself; and you will doubtless agree with me that the standards would be raised considerably. I believe that every ship should have a captain, and every building its managing architect; but the architect should properly delegate, absolutely, the sculpturing to the sculptor, and the decorations to the artist and not to a draughtsman in his office—for the same good reason that the engineering problems are given to an engineer who is capable of working them out. It seems, however, that the average scheme of painting a decoration is worked out in the architect's office either through the assistance of some firm of furniture makers or by a draughtsman in the architect's office; and the artist is called to execute a problem thought out for him by one unskilled in his particular art.

The same condition exists as to the decorations and furnishing of the average private house and an excellent opportunity has been afforded recently to observe the hopeless interior of many houses. Some weeks ago a prominent member of society in this city died, leaving an estate that consisted of several million dollars in cash and A1 securities, a thirty-foot brown stone residence of five stories, within a stone's throw of upper Fifth Avenue, and the contents of said house. It was with little difficulty that the heirs figured off-hand the value of the estate, since the securities were easily appraised at a million or more, and the house at a hundred thousand and, of course, the furnishings, pictures, statuary, etc., easily at another twenty-five thousand. An expert was sent to appraise the contents of the house, and, lo, his valuation was placed roughly at \$500.00. It was with the greatest astonishment that he passed from room to room and from floor to floor of this house in a vain search for the articles that such a residence deserved, but the most valuable things found were thirty tons of coal in the cellar, an old mahogany chest of drawers, and a pair of gold epaulets on the top floor. There was not a rug in the house that would bring over three dollars, not a picture with even the most gorgeously gilded frame that would appeal to the most ignorant amateur, and when the heirs heard of the decision they threw up their hands with holy horror. They all knew that their grandmother had held a certain picture or a certain statue as being fit for the collection at the Metropolitan

Museum, and they knew that the firm from which it was purchased had charged a large price in return for the picture and the little story about its great worth, and naturally they were loth to accept the verdict and to pay for the appraisal—an amount that was almost half the value of the total.

You may shake your head and say: Oh—yes—but the remedy?

The remedy is quite the same as offered at the opening of my letter—go to the fountain head. If you must build a house, consult an architect for the plan, an artist for the decorations, a sculptor for statuary—and an expert in the selections of furnishing. When all these things shall have been accomplished and regulated we may hope to find homes representative of good taste, and when the time comes for the heirs to take possession they may find things of real worth and not a conglomerate mass of worthless souvenirs.

Truly yours,

W. F. P.



"OLD PEWTER, BRASS, COPPER AND SHEFFIELD PLATE," by N. HUDSON MOORE, with 105 illustrations. New York: Frederick A. Stokes Company. \$2.00 net.

Collectors will find this a valuable hand-book on this fascinating ware. They will be able to identify many pieces of (to them) unknown origin by means of the excellent indices found at the close. The historical review of pewter is exhaustive and the illustrations give a complete survey of the various implements for which the material was used. The same may be said of the chapter on brass ware, while lovers of "Sheffield" will find a good deal of interest in the pages devoted to this ware.

The book is written by a specialist and connoisseur, whose works on old china, old furniture and laces are well known.

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"The PRE-RAPHAELITE BROTHERHOOD," by J. Ernest Phythian; in the Newnes Art Library. New York: Frederick Warne & Co. \$1.25.

The most interesting part of this volume of the Newnes Art Library consists of the illustrations, which seem to have been selected with a definite scheme. Seven noteworthy examples of the Italian Renaissance are shown. Then follow six half-tone illustrations of the best works by Ford Maddox Brown, who did not belong to the Brotherhood, but was its inspirer. The three men who formed the coterie that had such powerful influence on the art of the last century are William Holman Hunt, Dante Gabriel Rossetti and Sir John Everett Millais. The best of their work from early beginnings to latest attainment is reproduced. The opening article, by J. Ernest Phythian, is satisfactory in that it seems to be a readable epitome of Percy H. Bate's more elaborate work on "Pre-Raphaelitism."

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"CATALOGUE OF PAINTINGS" in the Museum of the Brooklyn Institute of Arts and Sciences, 1906, by W. H. GOODYEAR, Curator of Fine Arts.

Almost 300 paintings, on exhibition at the Brooklyn Museum, have